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THE UNIVERSITY  
OF CHICAGO  
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SCHOOL

**BULLETIN  
OF THE  
CENTER FOR  
CHILDREN'S  
BOOKS**

THE UNIVERSITY OF CHICAGO PRESS

## EXPLANATION OF CODE SYMBOLS USED WITH ANNOTATIONS

- R Recommended
- Ad Additional book of acceptable quality for collections needing more material in the area.
- M Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
- NR Not recommended
- SpC Subject matter or treatment will tend to limit the book to specialized collections.
- SpR. A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

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# Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 25

OCTOBER, 1971

Number 2

## *New Titles for Children and Young People*

Abramovitz, Anita. *Winifred*; illus. by Carroll Dolezal. Steck-Vaughn, 1971. 32p. \$3.75.

M Winifred was born handygirl, or so she felt. She liked to make things in her  
K-2 workshop, useless things she gave away. A neighbor suggested she make something  
useful like signs. So Winifred copied road signs and zoo signs and put them up,  
causing a slight neighborhood panic. Now Winifred makes signs to order only. The  
exaggeration of action and reaction isn't quite sharp enough to be funny and rather  
weights the story, which will be enjoyed by those who feel that girls should be  
allowed to have an interest in carpentry, but may regret the fact that Winifred is  
not successful. The story is adequately written but the plot is slight.

Adler, Irving. *Language and Man*; by Irving and Joyce Adler; illus. by Laurie Jo Lambie.  
Day, 1970. 47p. (The Reason Why Series). \$2.97

Ad A discussion of the importance of speech and of the transmission and diffusion  
3-5 of culture across barriers of time and space, emphasizing the fact that all men are  
capable of acquiring any language and that infants everywhere make the same  
sounds, refining their speech to meet approval of the adults with whom they first  
communicate. There is a competent introduction to the facts that some words  
resemble each other in many languages and that English has been influenced both  
by proximity and importation of words from other languages. The writing is clear  
but staid, the book distracting on a few pages because of the difficulty of reading  
print against a background of pattern in color.

Babbitt, Natalie. *Goody Hall*; story and pictures by Natalie Babbitt. Farrar, 1971. 176p.  
\$4.50.

R A mystery-adventure story, written with flair and humor and with a vivid evoca-  
4-6 tion of the Gothic setting, relieved by comic moments. The characters are delight-  
ful: Hercules Feltwright, wandering tutor; his sturdy charge, Willett Goody; the  
Widow Goody who so strangely and regularly disappears; Mrs. Tidings the cook, a  
prototype of all gossiping busybodies; Mott Snave, the jewel thief. Then there are  
the jewels, long lost and found again. . . The plot is deftly handled, the suspense  
well paced, the denouement satisfyingly surprising but neat and credible.

Barnstone, Willis. *A Day in the Country*; pictures by Howard Knotts. Harper, 1971. 29p.  
Trade ed. \$3.50; Library ed. \$3.79 net.

R A summer idyll, in an oversize book with poetic, first-person text and peaceful  
K-3 illustrations in black and white. The day begins with the moon still up, and "three  
thin stars" showing in the dawn sky. All day the boy revels in the sounds and smells  
of summer, plays with his friends, picnicks, prances alone in the moonlight, and



then lies in bed dreaming, to wake and walk again at dawn. Imaginative and evocative, a poem filled with the child's sense of freedom and discovery.

Behn, Harry, tr. *More Cricket Songs*; Japanese Haiku; illus. with pictures by Japanese masters. Harcourt, 1971. 64p. Trade ed. \$3.50; Library ed. \$3.54 net.

R A companion volume to *Cricket Songs*, reviewed in the April, 1964 issue. The  
5- haiku here are drawn from the work of twenty-nine poets, the selections varied in mood and subject, deceptively simple in their miniature perfection, and translated with that sensitivity and authority that indicate the poet's vision.

Benet, Laura. *Famous New England Authors*. Dodd, 1970. 139p. illus. \$3.50.

Ad Short biographical sketches of twenty authors, chronologically arranged, from  
6-9 William Cullen Bryant to Thornton Wilder. Each biography concludes with a brief--and, if it is prose, inadequate--sampling of the writer's work. There is enough information in each to make the book useful, but the coverage is of necessity slight and there is little discussion of the authors' work, as there is in White's *Truth is my Country*; Portraits of Eight New England Authors. An index is appended.

Bright, Robert. *Georgie and the Noisy Ghost*. Doubleday, 1971. 44p. illus. \$3.95.

Ad Where Mr. and Mrs. Whittaker go, there goes Herman the cat, Miss Oliver the  
K-2 owl, and Georgie the small, friendly ghost. A quiet spirit, Georgie is as perturbed as the others are by the noisy ghost that howls and clanks each midnight in their vacation cottage. The ghost of Captain Hooper is fussing in frustration because he had never received a medal in his life. When the Whittakers are marooned in a fog-bound rowboat, Georgie sets the Captain to howling so loudly that his voice is a beacon, the Whittakers follow the sound to land, and the nautical ghost is given a medal (a Christmas tree decoration) by Georgie. Then Georgie teaches him to haunt quietly. End of story: a second medal. The illustrations are scrawly but lively, the story lightweight but mildly amusing and written in an easy, natural style.

Buckley, Peter. *I Am from Puerto Rico*. Simon and Schuster, 1971. 128p. illus. Trade ed. \$4.95; Library ed. \$4.73 net.

Ad When Federico begins his story, he is still in New York, where he has been for  
4-6 two years, and he is unhappy at the prospect of moving back to Puerto Rico, which he remembers as dull and boring. Age twelve, he has so quickly adapted to city life that he feels out of place in the small coastal village of La Parguera, especially because he finds the sea threatening. But he makes a friend, the friend enjoys skin diving and his uncle takes Federico fishing, then to visit a marine laboratory. Federico has found his future. The sun shines all year, fruit is either cheap or free, the country is beautiful--and Federico has learned to love Puerto Rico. Although this falls somewhere between a story and a documentary (with many photographs of the boy and his family) and the amount of lore about marine life is a bit out of balance, it is capably written and is a useful book to have as a companion to the many stories of Puerto Rican children adjusting to urban life, usually in New York.

Carlson, Natalie (Savage). *Luvvy and the Girls*; illus. by Thomas di Grazia. Harper, 1971. 159p. Trade ed. \$3.95; Library ed. \$3.79 net.

R A sequel to *The Half Sisters*, in which Luvvy Savage had, as so many middle  
3-6 children do, a goal of being accepted as one of the older group, "the Girls," by being allowed to go away to school with them. Now she is a pupil at Visitation

Academy, and Luvvy goes through a period of adjustment to the propriety of boarding school life fifty years ago. As the Reverend Mother pointed out, Luvvy's grandmother would *never* have performed on a trapeze! By the end of the year, Luvvy had found her place in the group and had learned to tolerate even the most irritatingly saintly girl in class. Episodic, the story has warmth and humor, an easy style, and a vivid evocation of period and place.

Case, Marshal T. *Look What I Found!* written and photographed by Marshal T. Case; illus. by Mary Lee Herbster. Chatham/Viking, 1971. 95p. \$4.95.

R  
4-6 A discussion of all kinds of wild animal life that can be captured or bought and kept either as pets or for study purposes, with safety warnings to the reader and repeated adjurations about safety precautions on behalf of the animal forms. These include amphibians, reptiles, baby birds (recommended only when they are found out of the nest and after making sure that they have been abandoned or are injured), insects, small mammals, small marine life forms, and animals from pet shops. Instruction on feeding, housing, physical care, and precautions are given, with suggestions for duplication, insofar as is possible, of the natural habitat. There is little here that is not to be found in other pet books, but this is a good compendium and particularly careful in stressing respect for the creatures it discusses. A bibliography and an index are appended.

Chaffin, Lillie D. *A World of Books*; by Lillie D. Chaffin with R. Conrad Stein. Childrens Press, 1971. 64p. illus (Open Door Books). Trade ed. \$3.00; Library ed. \$2.25 net.

M  
5-7 Another volume in the series of "Open Door Books" which, according to the publisher are "autobiographies of minority Americans" who "faced prejudice and poverty and won." This is one of the few books in the series by a white person. Mrs. Chaffin grew up in Kentucky in an area where school was distant and money scarce, and received little parental encouragement to get the education she desired. Dropping out of high school was a necessity, not choice; Mrs. Chaffin went back after marriage to finish school, get further education, and become a teacher and a writer of children's books. While the book makes clear the author's persistent devotion to her goal, it doesn't seem quite to illustrate the overcoming of prejudice although there was adversity. All the books in the series are written simply and intended for use by teen-age readers who may find reading difficult for any reason. This is simply written, but it has a bland tone and an occasional note of complacency that detract, and it is—because of the fact that the career of a writer has less rigid specifications than most careers—less useful than others in the series as career guidance material.

Cobb, Vicki. *Making Sense of Money*; illus. by Olivia H. H. Cole. Parents' Magazine, 1971. 64p. Library ed. \$3.47 net.

M  
3-4 A discussion of money as a medium of exchange, of banking procedures, and of earning and spending money. The text is lucid enough in its particulars, but the organization is weak; for example, the first paragraph describes the importance of money, concluding with the sentence, "What is so special about money that makes everyone want to have it?" "Money is not printed on the kind of paper that books or newspapers are printed on," the text continues, and goes on to discuss the appearance of paper money. The author describes the complexities of bartering, products and services, how a bank gets and uses money, the prevalence of credit, etc. The subject is divided into several areas, each of which is given accurate but not

thorough treatment, and there is a certain amount of repetition. A relative index is appended.

Conrad, Barnaby. *Zorro; A Fox in the City*; illus. by Barnaby Conrad III. Doubleday, 1971. 126p. \$3.95.

NR  
5-6 A tame fox is an engaging pet, and the author writes about Zorro from his own experience, so that the details of fox behavior are authentic. Save for that, the book is quite mediocre, the story used as a vehicle for descriptions of San Francisco neighborhoods (with some stereotypical ethnic portrayals) and for some nature lore. A fatherless boy is given a fox kit by his uncle, and after several other incidents, the fox runs off when he is frightened. His adventures are not all believable (coming out of a pipe that empties into the Bay, riding a ferris wheel while he munches a stolen sausage and hopes the wheel will never stop turning) and they are climaxed by a report of his death. Although a man has said he saw the body, the fox turns up in a cable car barn (lecture on the cable car) and is reunited with his joyful owner. To everyone's delight, the uncle, who lives in mountain country, proposes to his widowed sister-in-law, and all look forward to the prospect of bucolic bliss and safety. In addition to the ascription of human thought processes to the fox ("At least he hadn't been boiled, Zorro thought. . .") the pedestrian writing style and contrived plot weaken the book.

Crawford, Deborah. *Four Women in a Violent Time*. Crown, 1970. 191p. \$4.50.

R  
7-10 Four biographies of women whose nonconformist attitudes and behavior incurred the wrath of the authorities and the condemnation of their peers in colonial America. Mary Dyer followed her friend Anne Hutchinson to the New World and was, like her, a heretic—a Quaker. Anne Hutchinson was exiled; Mary Dyer was hanged. Lady Deborah Moody, a strong-minded woman who had fled from England because of religious persecution, received a patent that permitted her to set up her own town in "Bruijkleen," near the village of New Amsterdam, a town she called Gravesend. It was to Gravesend that Penelope van Princes came after she had been shipwrecked, widowed, scalped, and taken captive. The writing style is rather heavy, but the dramatic events and the historical interest in the interwoven biographies give the book a sense of immediacy.

Curtis, Richard. *The Life of Malcolm X*. Macrae, 1971. 160p. illus. \$4.95.

R  
6-10 A competent biography of the black leader whose conversion to Islam while in prison changed the pattern of his life. Malcolm Little had been a thief and a pusher, involved in prostitution and gambling. When he became a disciple of Elijah Muhammad, changing his name to Malcolm X, he lived a life of utter propriety and preached total separation from the white community. Spurned and threatened later by the very cadre he had helped train, Malcolm X changed both his role and his views. He became a voice of national, then international, importance and his experiences in Asia and Africa convinced him that it was possible for the races to work together against racism. The epilogue points out that Malcolm X, after his assassination by members of the Black Muslim movement, has been recognized even more than he was during his lifetime as one of the major voices in the struggle for black equality. Although the author's attitude is objective, there is an occasional comment that has an adulatory tone, and the writing style is far from distinguished, but on the whole the book gives a comprehensive and accurate account of the biography.



Flaherty, Robert. *Nanook of the North*; ed. from the film by Robert Kraus. Windmill, 1971. 29p. illus. \$4.95.

M  
4-6 This was a great documentary film, but it's not a successful book. The format consists of frames from the picture, captions and all, so that there is often a series of repetitive stills. There is some value in the graphic portrayal of Nanook's life, but the script is cumbersome and the stills fail to give the dramatic effect of the motion picture.

Gans, Roma. *Bird Talk*; illus. by Jo Polseno. T. Y. Crowell, 1971. 33p. (Let's-Read-and-Find-Out Books). \$3.75.

Ad  
2-3 Simply written and attractively illustrated, this gives a young reader the fact that birds make different sounds for different purposes, and it explains what some of those purposes are: mating calls, warning sounds, declarations of territorial rights, reactions to a specific predator, et cetera. It is repetitive: "The cardinals will need the bugs and berries to feed their young," and "In this territory a pair of wood thrushes will find the bugs and berries they need to feed their young." As with any book that describes bird calls, the statement in print that a towhee, for example, sings "drink your tea, drink your tea," or a cardinal sings a loud "pretty, pretty, pretty" does not necessarily enable the reader to identify the bird's call.

Gauch, Patricia Lee. *Christina Katerina & the Box*; illus. by Doris Burn. Coward, McCann and Geoghegan, 1971. 42p. Trade ed. \$4.50; Library ed. \$3.86 net.

Ad  
K-3 The huge carton in which a new refrigerator had been packed is an eyesore to Christina's mother, but she agrees that Christina may keep it under the apple tree to play with for a day or two. First it is a castle; then she and her pugnacious friend Fats have a scrap and the box topples over. Mother prepares to haul it away, but Christina says, no, it is now a clubhouse; the pattern is repeated, the box serving as a racing car and a floor plan for a party. Each time Fats and Christina play, they come to some mishap. When the box is demolished, Mother is relieved, but the story ends with Fats coming over with two new boxes. The idea of imaginative play is convincing if elaborately (costumes, signs, props) pursued; as a story this has more movement than does the Unada book (also about playing with empty cartons) reviewed below. Here the girl is the leader and the boy a rather spoilsport follower, as compared to the shared inventiveness in *Andrew's Amazing Boxes*; here the illustrations augment the story with visual detail (bars on the castle window, a cockpit painted on the racing car, signs on the clubhouse wall) whereas the Unada book shows boxes, and the children imagine the rest.

Ginsburg, Mirra. *Three Rolls and One Doughnut*; Fables from Russia; illus. by Anita Lobel. Dial, 1970. 53p. Trade ed. \$4.50; Library ed. \$4.17 net

R  
3-5 A compilation of riddles, tall tales, briefly told folk tales and some stories that are like fables, but lack the concluding moral although they point a moral. In "Hatchet Gruel" one recognizes "Stone Soup," and in "How the Peasant Divided the Geese," a variant of the pervasive folk tale in which a scoundrel tries to duplicate the good fortune of a worthy man and comes to no good. The illustrations have a cheery humor and interesting decorative details, and the stories—not retold with uniform success—are a good source of short, funny material for reading aloud.

Greet, W. Cabell. *My First Picture Dictionary*; by W. Cabell Greet, William A. Jenkins, and Andrew Schiller. Lothrop, 1970. 192p. Trade ed. \$5.50; Library ed. \$4.81 net.

R 1-3 Color-coded, words are arranged in subject areas: people, animals, storybook characters, what we do, things, and places; they are alphabetized within each group, and each word is followed by its plural form and a simple sentence or two, and is illustrated. Cross-references are included; for example: "niece/nieces/Penny is Uncle Al and Aunt Ruth's niece. See the picture for *family* on page 12." A final section is headed "Words That Help" and includes words that help tell when, how, how much, where, which one, what kind, what color, etc. An index is appended. The arrangement is logical, the format and print size clear, the pictures usually helpful.

Harman, Humphrey. *Men of Masaba*. Viking, 1971. 187p. Trade ed. \$4.95; Library ed. \$4.53 net.

Ad 8-10 A fictionalized quasi-history that has been compiled by the author from tales told him by his students in Kenya about the Bukusu. The material is composed of facts and legends interwoven, and its greatest appeal lies in the eloquence and humor of the conversations, the matrix being rather heavy and solid. Many of the anecdotes are sophisticated and the book seems, since it is presented neither as verified history nor as pure folk material, to be primarily an olio of fiction, traditional tales, and some information about tribal history. A glossary is appended.

Harris, Christie. *Figleafing through History: The Dynamics of Dress*; by Christie Harris and Moira Johnston; illus. by Moira Johnston. Atheneum, 1971. 246p. \$6.95.

Ad 7-10 Long, detailed, profusely illustrated, a history of clothing and styles of dress is given against a background of world history from prehistoric times to the present day: the protest against furs, the African styles worn by Afro-Americans, the revolt against the suit, the new dress rules of the nuns of the Roman Catholic Church. The material is interesting and the treatment full, but the breezy writing style that makes stories by Christie Harris so delightful seems here inappropriate, and there are just enough uses of "probably" in the first part of the book to rob it of an air of authority. A good divided bibliography and an index are appended; there is no table of contents.

Holt, Deloris L. *The ABC's of Black History*; illus. by Samuel Bhang. Ward Ritchie Press, 1971. 44p. \$4.50.

Ad 3-5 From Ira Aldridge to Henry Zino, there's a brief biography and an illustration for each of twenty-six Negro Americans. Limited by the use of only one person per letter, the author has omitted many famous black people and included some (Zino, for example, a jazz musician) of lesser note. Most of the biographees are no longer living, but (perhaps because of a paucity of "Q" or "Z" names) this is not always true. For all these reasons, presumably, some very important people have been omitted. Since the material is arranged alphabetically rather than chronologically, and since it is not a comprehensive list, the book serves primarily as a rather slight, if moderately useful, introduction to some great and some minor figures. It is not an introduction to black history.

Hull, Anne. *Maestro Spinetti's Music Shop*; illus. by Suzanne Verrier. Doubleday, 1971. 36p. \$3.95.

NR 4-6 Two children hear an odd noise and find Mr. Spinetti sitting on his doorstep "shaking a queer instrument," which is not explained. He invites them into his shop, explains the way the harpsichord, clavichord, and piano operate, dashing off into the back room to don costumes and appear as Scarlatti, Bach, and Liszt. He

tells the children to come again, "There is so much more I have to tell." End of story—except it isn't really a story. The fictional framework creaks, the writing style is pedestrian, and the information is available in encyclopedias.

Huston, Anne. *Ollie's Go-Kart*; drawings by Harold James. Seabury, 1971. 143p. \$4.95.

Ad 4-5 Ollie's stepfather was a cabinetmaker, and his rigid standards of work discouraged the boy when he wanted to do carpentry. When Ollie's new friend came into the shop (Ollie's white, LeRoy's black) the man made it clear that he didn't want any of "those kids" around. Nothing but trouble, he said. But it is LeRoy's older brother, Junior, who gives Ollie just the help and encouragement he needs, and he makes a go-kart that wins Junior's approval and gives him confidence in his own ability. Ollie is hurt in a karting accident, then gets into a rumble with the rivals of Junior's gang, who help Ollie to the extent that makes his stepfather feel enough gratitude to let the boys all come into the shop to work. The rival gang wrecks the place, and in the fracas that follows, Ollie and his stepfather find they are friends at last. The author handles problems in familial and peer relationships with realism and restraint, and the writing style is competent; the weakness of the book is the plot, which goes from minor climax to minor climax without any real focus.

Johnson, Elizabeth. *Break a Magic Circle*; illus. by Trina Schart Hyman. Little, 1971. 70p. \$3.95.

R 3-5 When Tilly first met the invisible boy in a drugstore, she went home knowing she couldn't tell her parents because they wouldn't believe it. Her brother didn't believe it either, when the boy followed her home, not until the boy tossed something at him and spoke. His name was Robert, he said, and he'd been made invisible by a little old man who was angry because he'd broken the magic ring of mushrooms. Secretly the children stole out of the house to find the magic circle and repair it, for the little man came only once in every twenty years for a brief visit. The first requisite of fantasy is that the impossible be made believable, and this is done successfully. The plot is slight, but dialogue is good, particularly in those scenes in which Tilly's parents mull over the strange behavior of their son and daughter.

Jones, Hettie, comp. *The Trees Stand Shining*; Poetry of the North American Indians; illus. by Robert Andrew Parker. Dial, 1971. 26p. Trade ed. \$4.95; Library ed. \$4.58 net.

R 3-6 Full color paintings by a distinguished artist face each page of text, with one poem—or a few brief poems—printed in a dignified format with ample space to set each off. The poems are grouped by subject, with sources given, most of them reflecting the love and respect for natural things that are part of the great heritage of the Indian cultures of North America; they were originally songs, many of them brief fragments that seem almost chants or lamentations.

Kamerman, Sylvia E., ed. *Dramatized Folk Tales of the World*; a collection of 50 one-act plays, royalty-free. Plays, Inc., 1971. 575p. \$8.95.

Ad 3-6 Fifty one-act plays, royalty free, include some about folk heroes, some that are based on books ("A Gift for Hans Brinker") and such old favorites as "Stone Soup." The sources are not given, but the plays are based on tales from twenty-six countries, some being prefaced by an author's note. The dramatization is of variable quality, but the book is useful both as a source for short plays and as a compilation with an international and literary flavor. Production notes are provided.

Keller, Victor. *The Scary Woods*; illus. by Cheryl Pelavin. Four Winds, 1971. 30p. Trade ed. \$4.50; Library ed. \$4.18 net.

R  
K-3 An engaging tale of one-upmanship and parental understanding, illustrated with scrawly drawings that have a sense of comedy. Cub has a burning desire to explore the woods, but it is too dangerous to go alone and his parents rather testily explain that they are too busy. (Illustration: parents reading) He hires himself out to them for ten cents a chore, spending a day on first floor windows and the family car. Cub then proposes to hire his parents in return as escorts for an expedition into the woods, and they realize how much it means to him—so they make a counter-proposal. Will he take them into the woods without charge and tell them about things? He'll make the time, Cub says. Light style, realistic dialogue, and an amusing picture of the parent-child relationship.

Kumin, Maxine W. *Joey and the Birthday Present*; by Maxine Kumin and Anne Sexton; illus. by Evaline Ness. McGraw-Hill, 1971. 33p. \$4.95.

Ad  
K-2 Joey, a young mouse, had never seen a cat, so when a family moved into the house where he lived, he thought the large animal that said, "Woof! Woof!" was one. The little pet mouse the boy was carrying in a cage disabused him. (The one bit of humor in the story.) The pet mouse and the field mouse become friends, a friendship to which the boy is privy, and they regret having to part when summer ends, but the pet mouse says he was a birthday present, and they both agree that a birthday present can't run away. The story has an amiable air but no focus; the style is pleasant, and the book is enhanced by the attractive illustrations.

Lewis, Richard W., ed. *There are Two Lives*; Poems by Children of Japan; tr. by Haruna Kimura. Simon and Schuster, 1970. 96p. illus. Trade ed. \$4.95; Library ed. \$4.73 net.

Ad  
3-5 A sampling of several collections of poems by Japanese children ages six to eleven. The book is divided into six sections: family, play, school, creatures, nature, and thoughts. The poems are of variable quality, but they are particularly interesting in the ways that they differ from most of the poetry being written by children here: they have a directness and simplicity of language that rarely moves to imagery or includes allusions, and they have a frank acceptance of personal and physical behavior. One poem for example, is entitled "A Song of Wetting the Bed," and another begins "I love to take a bath with Mommy/ I hold her breast in my mouth for fun. . ." There are some poems that hold a distillation of experience, some that are flat, few that are humorous, and many that have a universal appeal in their reflection of a reaction that belongs to children anywhere.

Manuel, Don Juan. *Tales from Count Lucanor*; tr. and ad. from the Spanish by Toby Talbot; illus. by Rocco Negri. Dial, 1970. 54p. Trade ed. \$4.50; Library ed. \$4.17 net.

Ad  
5-6 Nine stories from a fourteenth-century collection, translated into English for the first time and illustrated with woodcuts in color. Each time the count has a problem, he poses it to his adviser Patronio, who tells a story that ends—in fable style—with a precept for behavior. The tales have to do with human traits and relationships, although two stories told by Patronio use animal characters to illustrate the point. Brief, usually pithy, and told in good style, the book may be limited somewhat in appeal by the fact that the situations in the tales are usually those restricted to adult society.

Mendoza, George. *Moonstring*; illus. by Charles Jakubowski. World, 1971. 63p. Trade ed. \$4.95; Library ed. \$4.89 net.

NR  
3-4 All that the lovebird, Sir Lancelot, wanted was to be free of the string his owner had tied to his leg. He would have come to the man of his own accord, but he couldn't make him understand that. Escaping one day, the bird flew to a zoo and struck up a friendship with a flea who was devoted to a lion. Together the lovebird and the flea flew to the Island of the Moon, where all creatures were beautiful and self-sufficient. And so Sir Lancelot learned that love means being needed, and he flew back to his owner. Some of the dialogue is amusing, some of the passages have a fanciful and lyric charm, but the story moves slowly and the message is laboriously iterative.

Meyer, Carolyn. *The Bread Book; All About Bread and How to Make It*; illus. by Trina Schart Hyman. Harcourt, 1971. 96p. Trade ed. \$4.95; Library ed. \$4.98 net.

R  
4-7 Chatty and informal, this is, despite some specious anecdotes (a medieval knight, sitting on some freshly baked oatcakes, marked them with his chain mail, so once a week thereafter, he sat on what were the ancestors of waffles, "the story goes") informative. The author describes the importance of bread in early times after giving a conjectural explanation of the discovery of baked grain, discusses its place in religious ceremonies and the many special forms in which it appears, gives some facts about large baking plants and small neighborhood bakeries. And, of course, gives recipes for several kinds of home-baked bread. An index is appended.

Neumeyer, Peter F. *The Faithful Fish*; pictures by Arvis L. Stewart. Scott, 1971. 44p. \$4.50.

R  
K-3 Every time the Simpson children went fishing, they caught the same sculpin, an ugly fish and not good for eating, and threw it back. Disappointed at not having a fish dinner, the children were frustrated and also baffled by the sculpin's reappearance. Maybe he liked them, their mother suggested, and by the time the family left their vacation cottage, they certainly felt a surprising affection for the fish. On their heels came another family that had rented the cottage, and again there was a rush to go fishing, and again there was a quick tug on the line. Mackerel. One family is white, the other black, and the two episodes—although not balanced in treatment—augment each other, adding both to the impression of the delights of fishing (seldom touched on in children's stories) and of the summer vacationer's awareness of fleeting tenure. The illustrations are overly busy, the story told with brisk ease.

Nourse, Alan E. *R<sub>x</sub> for Tomorrow*; tales of science fiction, fantasy and medicine. McKay, 1971. 216p. \$4.95.

R  
6-10 Eleven stories, all of which have been previously published in science fiction magazines, are included in this collection. Most of the stories are concerned with the medical problems that may be created by scientific and technological progress in the future, and several have settings that will be familiar to readers of Nourse's novels. As in those novels, the greatest appeal is the capable and authoritative handling of the medical details; the plots are varied and the style competent, with the fantastic element used sparingly.

O'Brien, Robert C. *Mrs. Frisby and the Rats of NIMH*; illus. by Zena Bernstein. Atheneum, 1971. 233p. \$5.95.

As a widowed mouse and mother, Mrs. Frisby needed help with her problem: how could she move without endangering the life of her sick son, who was not to

R 4-6 be exposed to the inclement weather? Advised by a wise owl, she applied to the rats who lived under the rosebush and whose behavior was so mysterious. And so, within this fanciful framework, comes a second story, the saga of the mice of NIMH (a laboratory) who had been used in a series of experiments intended to raise their intelligence level. The rats were able to read and write, so they found a way to escape and were now able to create their own highly sophisticated and civilized community. Both the story and the tale within it are deftly told, fulfilling the first requisite of fantasy by making the impossible believable. The characters are credible, their adventures entertaining, and their conversation natural.

O'Brien, Thomas C. *Odds and Evens*; illus. by Allan Eitzen. T. Y. Crowell, 1971. 33p. \$3.75.

Ad 2-3 Another book in the publishers' very good series of "Young Math" books, this has the same direct approach and clear presentation of the others but is quite repetitive and unvaried. The text and illustrations present odd and even groups, then demonstrate that any combination (two odds, two evens) will result in an even number but that combining an odd and an even number will always produce a resultant odd. And this, in several ways, is repeated; most of the books in the series (see also Sitomer's *Circles*, below) also approach one facet of mathematical thinking but provide a little more embellishment to intrigue the reader.

Palmer, C. Everard. *The Sun Salutes You*. Bobbs-Merrill, 1971. 144p. \$3.95.

Ad 6-10 When Mike had left his Jamaican village, Kendal, Matt Southern was a man of no importance. Now, five years later, Mike comes back with his own truck to start a hauling business. He finds that Matt is boss of the town and wants no competition, that his father works for Matt (whom he gave a start) and that his parents are bitterly estranged. Although Matt controls the local authorities and plans to frame Mike, a surprise witness shows the big man up, and his chicanery is rewarded by a loss of wife, reputation, and business. Mike emerges victorious and wins Matt's stepdaughter as his sweetheart. The plot is patterned, but the characterization is sharp and funny, and the writing has vigor. The dialogue is peppered with local idiom, and the story gives a colorful picture of the hierarchy of a small village.

Parsons, Ellen. *Rainy Day Together*; pictures by Lillian Hoban. Harper, 1971. 29p. Trade ed. \$3.50; Library ed. \$3.79 net.

R 3-5 yrs. Gentle pictures echo the quiet affection of the text in a brief picture book that is tender without being sentimental. A small girl describes a rainy day at home alone with her mother—the things they do, wear, eat, and talk about. Daddy comes home with a hug for his child, and his bearded face cold and wet with rain. It's been a nice day. Simple and unaffected, this has the double attraction of a loving family and of the pleasures of everyday routine.

Pickles, Colin. *The Beginning of Words; How English Grew*; by Colin Pickles and Laurence Meynell; designed and illus. by Don Heywood. Putnam, 1970. 48p. \$3.95.

M 4-7 A discussion of some of the meanings of words from various languages, and other sources, that have been added to English either directly or in corrupted form. In addition to the language sources (Greek, Roman, Saxon, Norman, Dutch, French, and Arabic) there are sections on words from Shakespeare, words that are picturesque, occupational names, proper names, space terms, words from other English-speaking countries, etc. Each section is brief, so that the book has no reference use, and there is no general discussion as a background for the sections,



which are listed in the table of contents by topic number rather than by page number. For those who enjoy words this will offer an interesting introduction to an understanding of how a language changes and grows, and some of the information about derivations is most interesting. The weakness of the book is that some of the explanations are not full. For example, in the section on Saxon words, it is explained that herdsman looked after oxen, sheep, calves and swine, but that the Norman overlords were those who had the pleasure of eating them. "Now turn to the section about Norman French words and see what is said about beef, mutton, veal, and pork." In that section the entry reads, "Beef, mutton, veal, pork: These are all Norman words to describe things we eat. If you look on the page dealing with Saxon words you will see that the Saxons had different names for the same thing. Why was this?" It may be very difficult for a reader who does not know French to understand that it was for the reason that the French words for these same meat-producing animals sound like beef, mutton, veal, and pork.

Price, Barbara Pradal. *The Miracle of the Golden Doors*; illus. by Zena Bernstein. Prentice-Hall, 1971. 60p. \$3.95.

NR  
4-5      A story in two parts, with a beginning that is almost a third. Long ago a "Saintly Monk" had a dream, the book begins, and he traveled through the Little Kingdom telling of the dream, the miracle that had happened long ago. Wishing to give to Christ, a King had taxed his people to help pay for golden church doors. When he died, the King was not allowed to enter heaven until he wished that the poor had the gold back. Then a "large, angelic looking creature" took him by the hand and they vanished into the clouds; the next morning, the poor woke to find pieces of gold lying about their homes, but the church doors were still golden. Centuries later, one scientist visited another, tested the strange material of the doors (it looked like wood and reacted like gold) and found that it vanished when heated. On New Year's Day, he flew off cheerfully in his private airplane, "and that was the last that was ever heard or seen of Professor Benjamin Adam," the story ends. Complicated, unconvincing, written in pedestrian style and weakened by the abrupt ending, the story has neither the sophistication of treatment or style that might give it value for older readers, nor the simplicity of concept that might make it appropriate for younger ones.

Raboff, Ernest. *Leonardo Da Vinci*; Doubleday, 1971. 27p. illus. (Art for Children). Trade ed. \$3.95; Library ed. \$4.70 net.

M  
4-6      The book begins, "Cover: Although this exquisite drawing is called 'study for head of St. James,' we seem to be looking at the young Leonardo," and later, "The background, with its winding. . .". To this carelessness in writing is added a fulsome use of adjectives, an obtrusive use of color in the printing of a word here, another word in color there ("He has shown the musician's dedication (brown) to his work, his respected place (red) in society and his strength (blue) of character.") The full-color reproductions are of good quality, and the text gives some biographical information and some analysis of the paintings, but the former gives little that cannot be found in an encyclopedia, and the latter includes both the pointing out of obvious details and conjecture as well as the discussion of technique and composition.

Rockwell, Anne. *Molly's Woodland Garden*; written and illus. by Anne and Harlow Rockwell. Doubleday, 1971. 26p. Trade ed. \$3.95; Library ed. \$4.70 net.

Ad 5-7 yrs. Something or someone had disturbed the seeds that Molly had planted near the summer cottage, and in the dirt were some intriguing round, pink things that looked like stones, but they were soft. All summer Molly waited for the mysterious seeds to sprout, and the very last morning of vacation they did: ten baby turtles. The story is quiet and sedate, pleasant enough but slow-paced. The illustrations are competent, but the combination of very pale pastels and bright green and pink is jarring.

Schick, Eleanor. *Andy*; written and illus. by Eleanor Schick. Macmillan, 1971. 29p. \$4.50.

Ad 2-5 yrs. Precise and detailed drawings of a dilapidated urban neighborhood show the setting for a realistic but static story of a small boy's day. The other children are all involved in group activities; Andy chases a cat, explores a rubbish heap, imagines himself as a crane operator, a cowboy, a furniture mover. The day dims, his mother calls from the window, Andy goes home for dinner. There is less focus here and less interaction with other people than in the author's other books, the story depending for its appeal on the fidelity of setting and identification with a child at solitary, imaginative play.

Schmiderer, Dorothy. *The Alphabeast Book; An Abecedarium*. Holt, 1971. 52p. illus. Trade ed. \$3.95; Library ed. \$3.59 net.

R 3-5 yrs. Very ingenious, this alphabet book in which each letter is allotted four framed pictures: first, the lower case letter; second and third, two gradually changing shapes; fourth, an animal form. "o", for example, humps into a wishbone shape, gets fat, extends tentacles to become "octopus." On one page, with the first two pictures, "Oo," and on the facing page with the other two pictures, "octopus." In red, white, and blue, this is gay and simple, a catalyst for interest in form as well as in the letters of the alphabet.

Seidelman, James E. *Creating with Papier-Mache*; by James E. Seidelman and Grace Mintonye; illus. by Christine Randall. Crowell-Collier, 1971. 56p. \$4.95.

Ad 4-6 While the examples of papier-mache objects pictured are not particularly attractive, they are varied, and the instructions are clear and complete. The text discusses types of paper, wet and dry methods, things that can be used for armature or for decoration, making molds and working with pulp, and making masks, animal figures, dolls, etc. The book is useful, but it is weakened by the patronizing tone that creeps in at intervals. "Do you want a crying face? Remember how your mouth turns down and your eyelids droop when you cry. Can you paint that on your mask?"

Sheehan, Ethna, comp. *Folk and Fairy Tales from Around the World*; illus. by Mircea Vasiliu. Dodd, 1970. 151p. \$4.50.

R 4-6 Seventeen stories, each from a different country, are followed by a brief note to storytellers on using the material. Since each tale has been chosen from a different collection (save for two, for which no sources are cited) there is variation in style and in the calibre of the tellings, but none is badly written, and several have a fluent, conversational style that is pleasant to hear read aloud. With few exceptions, most of the selections are in other collections, but this anthology may provide additional sources for the reader or the storyteller.

Shirts, Dean Morris A. *Warm Up for Little League Baseball*; photographs by the author. Sterling, 1971. 160p. \$3.95.

Ad 4-6 A Little League coach gives advice on pitching, catching, batting, base running, the slide, and infield and outfield play. The photographs are usually helpful, with long captions, and the text is clear, albeit somewhat repetitive. Some of the Little League's special rules (a runner must keep tagging the bag until the pitched ball has passed the hitter, that is, he cannot move away from the base in anticipation) are incorporated in the discussions of play, but there is no compilation of Little League rules. There are some good tips on technique in the book, and set of "Ten Commandments" that are as much a pep talk on attitude as rules of play. A glossary and an index are appended.

Silverstein, Alvin. *The Sense Organs; Our Link with the World*; by Alvin Silverstein and Virginia B. Silverstein; illus. by Mel Erikson. Prentice-Hall, 1971. 73p. \$4.50.

Ad 4-6 A good book, not unlike others on the topic, that describes the structure and functioning of the sense organs and makes suggestions for testing some reactions (finding the blind spot in one's eye, differentiating between foods while holding the nose, etc.) and discusses some of the sensory operations of plants and animals. The writing style is stolid, but the material is well-organized and the information given clearly. An index is appended.

Simak, Clifford D. *Prehistoric Man*; illus. by Murray Tinkelman. St. Martin's, 1971. 192p. \$6.95.

R 7-10 This discussion of prehistoric man's progress from the cave and a nomadic existence to the technical and communication skills that marked the first civilizations is as concerned as was Hogben's *Beginnings and Blunders* (reviewed in September, 1971 issue) with the domestication of animals, development of agricultural techniques, acquisition of crafts and skills. It includes, however, more discussion of theories of development and of the relationship between cultural and practical aspects of the lives of early men. The writing style is rather solid, but the book is well organized, thoughtful, and broad in view-point. An index is appended.

Simon, Seymour. *Discovering What Gerbils Do*; illus. by Jean Zallinger. McGraw-Hill, 1971. 47p. \$3.83.

Ad 3-5 Although this gives information about the care and feeding of gerbils, neither the text nor the illustrations provides the details of Dobrin's *Gerbils* (reviewed in the September, 1970 issue). Both books suggest ways of experimenting to learn more about the animal's behavior, but this is less smoothly incorporated here, with more brief questions but with more suggestions. Less useful than the Dobrin, which has the index lacking here, this is nevertheless a good additional book on the topic.

Simon, Seymour. *Finding Out with Your Senses*; illus. by Emily McCully. McGraw-Hill, 1971. 39p. \$4.72.

Ad 3-4 There is little here that hasn't been in other books about awareness of the things we perceive by using the five senses, but the book is simply written and may be useful as an additional source of discussion. The text suggests ways of observing and includes some very simple experiments.

Sitomer, Mindel. *Circles*; by Mindel and Harry Sitomer; illus. by George Giusti. T. Y. Crowell, 1971. 33p. \$3.75.

R 2-4 Attractive drawings, simple and large-scale, illustrate clearly the ideas presented in a good introduction to the manipulative charms of the "perfect" figure. The authors

discuss the radius and diameter, the use of a compass, and the ways in which circle division points can be used to draw squares and triangles. The text is straightforward and lucid, an admirable example of science writing for the primary grades child.

Stepp, Ann. *Grunion: Fish Out of Water*; illus. by Anne Lewis. Harvey House, 1971. 45p. Trade ed. \$3.50; Library ed. \$3.36 net.

Ad 3-5 A description of the small fish that know, by some mechanism not understood, the peak of high tide, when they swim onto beaches (but only certain beaches) to lay their eggs. From February through August, the grunion run, the scouts preceding females, who then come in, burrow down, and deposit their eggs, which are fertilized in the burrow by the males. Grunion hunting is a great sport in Southern California, the law forbidding the use of anything but hands for catching them. The book gives information about tides, about the life cycle of the grunion, and about the natural advantages of their timing, but it is weakened by some instances of careless writing ("... the eggs would lay on top of the sand. . .") and by inadequate labelling of illustrations.

Step toe, John. *Train Ride*. written and illus. by John Step toe. Harper, 1971. 26p. illus. Trade ed. \$3.95; Library ed. \$3.79 net.

Ad 3-5 Having boasted about his familiarity with New York City transport, Charlie can hardly refuse when some of his friends suggest going to Times Square. The boys enjoy the sights, see more white people than they ever did in Brooklyn, enjoy the brightness and the penny arcade. Their money gone, they wheedle free rides and get home to the beatings they had realized were coming. Next day, they decide they won't go again—but it was worth it. The story has one moment of humor: one of the girls says, "Ow! I'm gonna tell y'all's moms that y'all are gonna go sneak on the train and go to the city." "So we decided to go," Charlie says. The illustrations are stunning, vibrant with color and effective in composition. The story has an all-boy quality: contempt for girls, the relish of a ploy, the fellowship and resourcefulness that emerge particularly when children function as a group. The writing style is adequate, livened only by the cadence of black idiom, a fact that will make the book welcome to some and anathema to others.

Stoutenburg, Adrien. *Out There*. Viking, 1971. 222p. Trade ed. \$4.95; Library ed. \$4.53 net.

Ad 5-7 A science fiction story set in a future in which man has so contaminated his planet that there are few wild animals left. Elderly Aunt Zeb, who is thought "loony" by most of her neighbors, decides to take with her on an exploratory trip into the mountains the five children who have been meeting in her home, the Nature Squad. They leave the artificial comforts of the domed city and go off into the wilderness, where their joy at finding plants and animals is marred by small discomforts and the real danger of a hunter who threatens them when they protest his slaughter. The writing style is good, the setting interesting, and the characterization adequate; the heavy emphasis on conservation, worthy in itself, often becomes purposive enough, however, to hamper the movement of the story.

Sutton, Felix. *The Big Show; A History of the Circus*. Doubleday, 1971. 176p. illus. \$4.95.

A history of the circus that emphasizes its development in this country, with detailed descriptions of such major impresarios as Barnum, Bailey, and the Ringling

R 6-9 brothers, and of some of the great drawing-cards: Buffalo Bill, Tom Thumb, the Wallendas, Gargantua, and that "poineer pachyderm," Old Bet. Separate chapters are devoted to each type of performer, and all of the text is enlivened by show biz anecdotes recounted in Modified Journalese. One chapter is devoted to some of the traditional tall tales of circus history, and an index is appended.

Taylor, Theodore. *Air Raid—Pearl Harbor!* The Story of December 7, 1941; illus. by W. T. Mars. T. Y. Crowell, 1971. 185p. \$4.50.

R 6-10 Well-documented and written with all the suspense of a mystery story, this is a detailed account of the events that led up to the disaster of Pearl Harbor. The story is told both from the American and the Japanese viewpoint, with all of the errors in planning, the gaps in communication, the secrecy of tactics and strategy; the text moves from the flurries of activity in Washington, the veiled manoeuvres of the fleet that had sailed from Japan in November, to the pre-Christmas relaxation of Pearl Harbor, the diplomatic backing and filling gaining impetus as December 7 approaches. A vivid documentary. A list of key figures, a bibliography, and an index are appended.

Titus, Eve. *Basil and the Pygmy Cats*; illus. by Paul Galdone. McGraw-Hill, 1971. 96p. Trade ed. \$4.95; Library ed. \$4.72 net.

R 3-5 The great mouse detective sets off to find the home of the pygmy cats, whose existence is substantiated by a design on an ancient golden goblet from the British Mousmopolitan Museum. With Basil, nothing is simple. Traveling with an archeological party, he encounters his old enemy Ratigan, who has captured a Maharajah and Relda, a concert artiste. (All mice, of course.) Then there's a monster from Loch Ness—a volcano—the pygmy cats—a lost civilization. All through this delightful nonsense, there is word play and name reversal (Relda: Adler, Nagitar: Ratigan, Elyod: Doyle) to add detective interest to the appeal of a tall fanciful tale.

Unada. *Andrew's Amazing Boxes*; written and illus. by Unada. Putnam, 1971. 47p. (See and Read Books). Library ed. \$3.29 net.

Ad K-2 Andrew is delighted when he gets, all for himself, a pile of empty cartons discarded by a new neighbor. Engrossed in imaginative and, in one scene in which he climbs on what appears to be boxes stacked high, precarious play, he is annoyed when another child wants to join him. Then Pedro dashes off to get a third boy to join the fun. No privacy, Andrew fumes. But the other boy has a good idea, and the three happily work on club plans until some girls want to join them. Again Andrew is annoyed, again he is captivated by an idea they have for imaginative play. "All you needed," the story concludes, "was a few good friends—and a lot of empty boxes." The story demonstrates the fun of group play, especially imaginative play, and it is realistic, but it is weakened by the bland, almost flat, written style.

Unstead, R. J. *My World; A First Picture Encyclopedia in Full Color*; illus. by Robert Andre. Herder, 1970. 191p. \$6.95.

NR 4-6 An oversize book with very handsome pictures and some interesting information is so poorly compiled that it is of little other than browsing use. There are seven sections: What Men Make; By Land and Sea; Up in the Air; Fruit, Flowers and Food; Getting to Know Animals; Birds, Fish, Reptiles, Insects; and Look and Find Out A-Z. The headings for the page spreads in the first section begin, for example, with buildings (overlapping in the drawing and identified by numbers for textual

citation), houses, power stations, mining, precious stones, bells, et cetera. The final section gives alphabetized information, but the entry words do not include all of the headings in the text. The double-page spread on "Forest Plants" is referred to under "Flowers;" there is no listing under "Forest Plants." With inadequate indexing, lack of alphabetization, random arrangement of material, and superficial treatment of some topics, this is not an encyclopedia despite the subtitle.

Walker, Mary Alexander. *Year of the Cafeteria*. Bobbs-Merrill, 1971. 144p. \$4.95.

Ad 6-9 Azure, who tells her own story, had just moved to California from Louisiana, and was unhappy about the disruption of her senior high school year. Her grandmother, who has a Cordon Bleu diploma, runs the school cafeteria where Azure works, and is the dominant personality in the story. There are the usual school story elements: the Lothario who proves to be shiftless, the steady and reliable boy who wins out, the friendly chum, the icy blonde. A tinge of patois colors the dialogue, which is easy and natural; the writing style otherwise is banal. There's a casual acceptance of interracial dating and a convincing picture of high school life, but the lack of any balance of home scenes (Papa and Maman are referred to only a few times and have no role in the story) and the formula situation weaken the book.

Williams, Jay. *The Silver Whistle*; illus. by Friso Henstra. Parents' Magazine, 1971. 38p. Trade ed. \$3.95; Library ed. \$3.47 net.

R K-3 A folk-like tale, illustrated with pictures that are simple in composition and elaborate in detail. The writing style is brisk, humorous, and deceptively simple, the story a refreshing variant of the poverty-to-royal-marriage-via-magic-device theme, the protagonist a girl of common sense and no beauty. Prudence had been given a silver whistle by her mother, the Wise Woman of the West. Blown once, twice, or thrice, it summoned the birds, beasts, and insects; blown four times, it made a noise shrill enough to shatter glass, and broke. Prudence, who has had a chance to use a magic mirror that will make her beautiful, decides she's satisfied with being homely, and gives the mirror to a witch. But she cannot bear to see the prince (looking for a mate) deceived by the artificially—lovely witch. She blows her silver whistle, the witch vanishes, and the prince happily chooses Prudence as his bride.

Wood, Phyllis Anderson. *Andy*. Westminster, 1971. 112p. \$3.95.

M 6-9 Andy and Jan had been friends since they were in the tricycle set, but Andy, who tells the story, had never thought of Jan as anything but a friend until the night of their high school graduation. They realize they are in love, and both know that they want no sex relations before marriage; when two of their friends find they have to marry, Andy and Jan are even more sure they are right. Written in mediocre style, this is a patterned and old-fashioned love story. It has good family relationships and a high moral purpose, but as a story it is dull—partly because there is little plot development, partly because the dialogue is stilted.



## *Reading for Librarians*

To order any of the items listed here, please write directly to the publisher of the item, not to the BULLETIN of the Center for Children's Books.

Chambers, Dewey. *Storytelling and Creative Drama*. Brown, 1969. 92p. paper. \$1.95. Wm. C. Brown Co. 135 S. Locust Street, Dubuque, Iowa 52001.

Golub, Lester. "Teaching Literature As Language." *Elementary English*, November, 1970.

Groff, Patrick. "How do Children Read Biography about Adults?" *The Reading Teacher*, April, 1971.

Hildick, Wallace. *Children and Fiction*; acritical study of the writing of fiction for and about children. World, 1971. 222p. \$6.95.

Horn, Thomas. *Reading for the Disadvantaged*. Harcourt Brace Jovanovich, 1970. 380p. \$5.95.

Postman, Neil. "The New Literacy." *Grade Teacher*, March, 1971.

Sanders, Betty. "Mad Magazine in the Remedial English Class." *English Journal*, February, 1970.

Smith, Nila Banton. "Research in Reading: Trends and Implications." *Elementary English* March, 1971.

Westermarck, Tory and Gooch, Bryan. "Basic Competencies for Teaching Poetry." *English Journal*, April, 1970.

Wiberg, John L. "A Comparison Between the Content of First Grade Primers and the Free Choice Library Selections Made by First Grade Students." *Elementary English*, October, 1970.

